

## ENG R398 Culture, Identity, and the Rhetoric of Place

### *Topic: The Rhetoric of Architecture*

Spring 2018: MW 2:30-3:45 BH 319

Professor: Cynthia Duquette Smith  
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Hours: MW 12:15-1:15, Tuesday 12-2, and by appointment  
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"We're all victims of the architect. Architecture is the only art that you can't help but feel. You can avoid paintings, you can avoid music, and you can even avoid history. But good luck getting away from architecture." - Philippe Daverio

"A library has traditionally displayed a different level of architectural rhetoric, than, say, a warehouse. This is not a question of function, since both buildings are, in a sense, places for storage. But a library is supposed to look like a library—that is, it should reflect society's attitude toward books, learning, and knowledge" - Witold Rybczynski

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### **Required Materials**

(1) Ballantyne, Andrew. Architecture: A Very Short Introduction. Oxford U Press, 2002.

\* You need this **immediately** ☺ {Available from IU Bookstore, TIS, Amazon etc.}

(2) Course Readings. Found in Canvas in the File, "Readings"

Recommended:

- A dictionary (online or otherwise) for looking up unfamiliar words as you read.
- A basic grammar style guide of your choice. Some good ones are Strunk & White's *Elements of Style*, and Hacker's *Pocket Style Manual*. Whichever guide you have on hand will service nicely. Browse back through it as a refresher.

### **Course Overview & Learning Goals**

This course explores the persuasive dimensions of places and spaces people build and that simultaneously shape those people. It examines how structures like buildings, theme parks, and housing developments are the product of strategic communication choices designed to influence how we think and behave. This class provides its introduction to the study of the built environment from a rhetorical perspective. It begins from the assumption that the built environment is rhetorically constructed and therefore both reveals and influences the social values and issues of the past, present, and future. Taking a rhetorical approach to architecture provides a materially focused way to understand our society, to assess its values and behaviors, and to evaluate the implications of those values and behaviors for human beings. Even more specifically, architecture and its corresponding discourses function to shape certain kinds of citizens. In other words, architecture both addresses and shapes its audiences; it "produces" people. We will see that the shaping process of architectural rhetoric operates along a continuum between the overt and intentional to the inadvertent and unforeseen.

R398 is an Intensive Writing course, which means you'll be writing 5,000 words and revising some of your writing this semester. At the end of this course you will be able to:

1. Recognize that architecture is an inherently rhetorical process; that the built environment is the product of human choices, persuasive efforts, socioeconomic forces, and media coverage
2. Evaluate the strengths and weaknesses of the most frequently used critical approaches to the study of architecture as rhetoric
3. Recognize the structural and symbolic components of particular forms of architecture, and understand how those components operate to shape culture, to influence human thought and behavior, and to constitute particular types of citizens
4. Gain a working knowledge of information sources relevant to the study of architecture (including primary sources, historical documents, archives and special collections, and online databases), thoughtfully incorporating the evidence from those sources into your final course paper
5. Pull from a variety of course readings the tools to create your own rhetorical method for analyzing an architectural text, craft that analysis, and share your findings with the class
6. Analyze the rhetoric of particular architectural forms, discussing the implications for human beings and democratic citizenship of those forms
7. Demonstrate an improved ability to formulate thesis statements, structure and support and argument, document sources and write with greater clarity

### ***Teaching Philosophy***

I believe that responsibility for learning rests jointly with students and professors. I promise to be prepared for class, and I expect you to be prepared as well. "Prepared" means that you have read the assigned material for the day and thought about that material before arriving to class. There are things each of us can accomplish on our own (for instance, reading, thinking, writing), and things that can only be accomplished in class with a group of people. My goal is to use our limited time together in the best way possible to advance your learning, understanding, and application of course material. I see myself as the architect of a series of learning experiences designed to help us meet our course goals. To that end, I will lecture briefly, lead discussions and design in-class activities. I will not lecture over things I expect you to have read before you come to class, but I will use your readings as a jumping-off point and/or the basis for class activities. Your thoughtful and active participation in class is critical to the success of the course for everyone, which is why I expect you to prepare for each class session. I also strive always to be a FAIR instructor. This means I won't make exceptions to the policies and guidelines in this syllabus just for you. My goal is to help you succeed, so please seek me out for any help you need.

### ***Assignments***

#### ***Categories***

In-Class Participation	10%
Reading Responses	10%
Wylie House Paper	3%
Midterm	10%
Final Exam	15%
Rhetorical Analysis Paper	52%

#### ***Course Grades***

A- 90%, A 93, A+ 97
B- 80%, B 83, B+ 87
C- 70%, C 73, C+ 77
F 50% D- 60, D 63, D+ 67

(1) In-Class Participation—(10%)

Your informed class participation is a **critical** part of making this class exciting and interesting for all concerned. Your “active participation” score will evaluate the extent to which you’ve played an active role in the class based on your thoughtful preparation through reading and reflection. “Active participation” does *not* mean mere physical presence. People participate differently, and I do recognize this. However, by the end of the semester I’ll have a very clear sense of who contributed to discussions, who didn’t seem prepared, who was utterly silent, and so forth. Be as engaged as you can in each class session; be prepared by reading in advance and thinking about the ideas in the readings as well as your own experiences. Below is a chart designed to help you understand how class participation will be evaluated. Be advised that you **may need to push outside your comfort zone** to contribute to whole-class discussion ☺

A+	A	B	C	D	F
Actively supports, engages, and listens to peers (ongoing)	Actively supports, engages, and listens to peers (ongoing)	Makes a sincere effort to interact with peers (ongoing)	Limited interaction with peers	Virtually no interaction with peers	No interaction with peers
Arrives fully prepared at every session	Arrives fully prepared at almost every session	Arrives mostly, if not fully, prepared (ongoing)	Preparation and level of participation are inconsistent	Rarely prepared	Never prepared
Plays an active role in discussions (ongoing)	Plays an active role in discussions (ongoing)	Participates constructively in discussions (ongoing)	When prepared, participates constructively in discussions making comments relevant to assigned materials	Comments are generally vague or drawn from outside the assigned material	Demonstrates a noticeable lack of interest in the material (ongoing)
Comments consistently advance the level and depth of the dialogue	Comments occasionally advance the level and depth of the dialogue	Makes relevant comments based on assigned material		Demonstrates a noticeable lack of interest in the material (occasionally)	Group dynamic and level of discussion are harmed by the student’s presence
Group dynamic and level of discussion are consistently <i>better</i> because of the student’s presence	Group dynamic and level of discussion are often better because of the student’s presence	Group dynamic and level of discussion are sometimes better (never worse) because of the student’s presence	Group dynamic and level of class discussion are not affected by the student’s presence	Group dynamic and level of discussion are harmed by the student’s presence	

(2) Reading Responses (10%): *turned in on paper, typed, printed. You must be physically present in class or have a documented excused absence to turn in a Reading Response.*

Any day with an assigned reading is an opportunity for you to provide a 1-2 page typed response to a prompt about that reading. Prompts appear on the syllabus course calendar. Each Reading Response will be scored on a ✓ or 0 basis. Reading Responses receive a ✓ if (a) you have completed the response satisfactorily, demonstrating that you read the material and engaged in thoughtful reflection, (b) turned the printed Reading Response in to me during class on its due date. Reading Responses that do not meet those requirements will earn a 0. There will be **14** opportunities to provide a Reading Response this semester. Your top **12** Reading Responses count toward your grade; your lowest 2 will be dropped.

(3) Wylie House Response—(3%): Submission through Canvas

A 2-3 page paper tied to our preparation for and visit to the Wylie House Museum, and drawing upon primary research sources you'll become familiar with during the semester.

(4) Midterm Exam (10%) & Final Exam—(15%)

Both exams will consist of multiple-choice questions, short answer questions (2-3 sentences) and an essay question (roughly 5 paragraphs). The exams are designed to hold you accountable for careful reading by testing your understanding of course concepts and ability to apply them. The Final Exam will be administered through Canvas.

(5) Rhetorical Analysis of Architecture—(50%): Submission through Canvas

The focus of your formal written work in R398 will be on this project, developed and composed through several written assignments over the course of the semester. Here you will select the architectural subject of your analysis, develop a critical method out of course concepts with which to examine that subject, examine the subject using your method, and explain this process and what you learned about *how your architectural example rhetorically shapes human beings* in a 12-15 page final paper. I'll provide you with detailed guidance for each piece of this project, which will be divided into the following components:

- (1) **Proposal:** 2-3 pages (5% of project total)
- (2) **Building biography & peer review:** 3-5 pages (10% + 1% for draft and peer review)
- (3) **Critical method paper & peer review:** 5-7 pages (15% + 1% for draft and peer review).
- (4) **Final Paper Draft & peer Review** (1%), you must provide a 75% complete paper draft and complete a peer review for a classmate on our scheduled peer review day to receive credit.
- (5) **Final paper,** 12-15 pages (18%)
- (6) **Final paper presentation,** 5-7 minutes with visual aid (1%)

Assistance With Your Writing—

This course involves writing intensively (surprise!). The focus of an Intensive Writing course, however, lies on the content of that course and its academic discipline (in our case, Communication Studies and Rhetoric) rather than the mechanics of grammar and composition. If you know you need help with those things, please talk to me and to Writing Tutorial Services. You can call them at 855-6738 for an appointment. WTS is located in the Information Commons of the Wells Library and is open from 10am to 8pm Monday through Thursday, and from 10am to 5pm on Friday. WTS also provides walk-in appointments at a number of other locations; call them for details. *I am also happy to meet with you to discuss specific questions about your written work. What I cannot do is read drafts of your written work in advance of its due date and provide commentary.*

## Writing Standards For R398 Rhetoric & Architecture

- Clean, error-free writing (no typos, no spelling errors, correct author spellings and genders, good grammar) is the assumed starting point of all papers. Take care to proofread your work thoroughly and/or have someone else help you to proofread.
- Use a 12-point font, double spacing, and 1” margins on all sides of your paper. All longer papers (including the pieces of the final project) should include a title page with your name, the date, and an engaging title.
- Include complete bibliographical citations for any photos, illustrations, or sources—including class readings (see bibliography below). MLA format preferred, but APA is acceptable.
- ***Any time you use a “direct quotation” in your written work (including Reading Responses!) I must see the page number for the quote cited (parenthetically). Paraphrasing an author still requires a ( ) citation. Page numbers are added for exact quotations.***

### Our Course Policies

#### Class Climate—

Our classroom must be a comfortable place for active and informed discussion. Far from being just about buildings, this class touches on a number of controversial social issues that are inextricably bound to how architecture works or fails to work. That means we’ll talk about things like race, class, poverty, exclusion, patriotism and much more. In our class I expect that everyone will show respect for others at all times. Even if we vigorously disagree with each other, we can do so with civility and respect. Any behavior disrespectful to others, which has the potential to damage the learning environment of our class, will not be tolerated.

#### Attendance—

Because this course uses active-learning strategies including small groups, pairs, and class discussion, your regular presence is required. ***You’ll have 3 “personal days” in this class to use as needed. For each unexcused absence beyond those three, you will lose 1/3 of a letter grade from your total course grade.*** After the first few class meetings I’ll take roll with a roll sheet. Your signature is the only proof of your attendance, so be sure to find and sign the roll sheet. I will “excuse” absences for serious illness, other emergencies that can be documented, and for documented job-interview travel. Religious observance? Please fill out this form by week two: <http://www.indiana.edu/~vpfaa/welcome/forms.shtml#Forms>

#### No Late Work—No sliding penalty scale, no emailed submissions.

If your work is not uploaded on time (for online submissions) or in person (reading responses) it will not be accepted. Start early on your work to allow for contingencies. Save time to print; **printing your work is not my job.** If you must miss class, contact me to make arrangements for me to receive your work before it is due. Please DO NOT email your work, because it is easily lost and makes grading, commenting on, and returning your work much less efficient. Late work exceptions only for serious emergencies you can document.

#### Use of Mobile Devices, Laptops, etc. During Class

As research on learning shows, unexpected noises and movement automatically divert and capture people's attention, which means you are affecting everyone's learning experience if your cell phone, pager, laptop, etc. makes noise *or is visually distracting* during class. For this reason, I ask you to turn off your mobile devices and close your laptops during class. If you are expecting an emergency phone call, let me know. Otherwise please put your phone away. If

you really do, sincerely, take notes on your laptop, talk to me about this. I'll ask you to sit near the back of the room so fewer students are distracted by your screen.

<< Academic Integrity—READ THIS very carefully >>

Putting your name on your work symbolizes that the wording and the major ideas are yours, and that exceptions are clearly marked with quotations and citations. You must carefully attribute the work you reference from other scholars. Plagiarism involves using the words of another person as if they were your own (e.g., the words of your friend, an on-line paper mill, an internet source, a book or article, your dog's thoughts about Aristotle, etc.). Collaboration with another student to prepare work in this class is not acceptable unless I expressly require it. It is also academically dishonest to use your work for another class for assignments in this class, unless you and I have discussed the matter in detail and you have had a similar conversation with your other instructor. All work must be entirely your own and prepared specifically for this class. As always, the complete and correct attribution of all of your sources and quotations is critical to your success in the course.

- I.U. Libraries guides to source citation:  
<http://www.libraries.iub.edu/index.php?pageId=337>.
- The IU Code lives at <http://www.iu.edu/~code/code/index.shtml>

Penalties for academic misconduct range from failure on the assignment in question with a grade of 0 to failure in the entire course. Please do not test me, and know with absolute clarity that I WILL RABIDLY PROSECUTE ANYONE ENGAGING IN ACADEMIC MISCONDUCT IN THIS CLASS.

Grade Concerns—

If you don't understand the reason you received a specific grade on any assignment, I definitely want to talk to you. Often even a brief conversation can clear things up. If you believe that a grade should be reconsidered, take time to review my comments and follow these instructions: Wait at least 24 hours after you received the grade but no more than one week to talk to me. Your reasons for receiving another grade (which you must specify) must be written in a memo to me (2 page max). The original evaluation & assignment must be included with your memo. Please note that there is no guarantee that appealing your grade will improve it.

Special Circumstances—

Should you have a disability for which you will be seeking an accommodation, please let me know early in the semester so that your learning needs can be appropriately met. You should also contact Disability Services at <http://dsa.indiana.edu/dss.html> Please visit with me early in the semester about any other circumstances you'd like to make me aware of.

Use of Canvas: *All readings for this course are available in Canvas.* We'll make extensive use of Canvas, including the submission of papers through the built-in Turnitin.com feature. Your papers will be graded electronically, with comments on the documents and via a rubric provided to you in advance. Check Canvas often, and make sure your notifications (at the account level) are set to alert you to announcements and messages right away. Reading responses will be turned in on paper. Everything else will be uploaded to Canvas.

## CMCL R398 Spring 2018 Course Calendar

Complete the readings listed below for the class day on which they are assigned. Bring your reading to class each day. We will engage in lively class discussion, and I expect you to be well prepared. Reading Responses are due on the date they appear below. The course unit descriptions below provide some of the key questions we'll be wrestling with in each portion of the course. All readings are listed by the author's last name, and are located in the Readings folder of our Canvas site. The exception is Ballantyne's book, *Architecture: A Very Short Introduction*, which you need by Wednesday, January 17.

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### **Unit One: Evaluating Existing Approaches to the Rhetoric of the Built Environment.**

What is architecture? What can it tell us about culture and history? What approaches to studying the persuasive dimensions of the built environment already exist? What are their strengths and weaknesses? How can we add to or modify them this semester?

M 1-8 Course introduction: read your syllabus carefully

W 1-10 An introduction to rhetorical studies

Herrick, James. A. "Chapter One: An Overview of Rhetoric" in *The History and Theory of Rhetoric, Third Edition*. Boston: Allyn & Bacon (2005): 1-30

**RR 1:** You are now enrolled in a class that takes a rhetorical perspective toward the subject of architecture. How would you explain to a friend what rhetoric "is" or involves? Next identify and explain one characteristic of rhetorical discourse from the chapter. Finally, explain which "social function" of rhetoric in the chapter seems most relevant to looking at buildings and why.

M 1-15 No Class, Dr. Martin Luther King, Jr. Day

W 1-17 Architecture, culture and rhetoric

Ballantyne, Andrew. *Architecture: A very short introduction*. Oxford, USA. 2002. (ALL of this book—roughly 116 tiny pages)

**RR 2:** Comment on three (3) specific points or observations Ballantyne makes in his book that you found interesting, accurate, or problematic. Briefly explain the point, and then comment on your reaction to it, providing a reason for your reaction.

M 1-22 Interpreting landscape and culture

Lewis, Pierce F. "Axioms for Reading the Landscape: Some Guides to the American Scene." In D.W. Meinig (Ed). *The Interpretation of Ordinary Landscapes*. New York: Oxford UP (1979): 11-32

**RR 3:** What is Lewis' apparent goal in writing this chapter? What counts as "landscape" for Lewis? Think about what you know about the World Trade Center site, either pre- or post-9/11. Which one of Lewis' axioms

do you think helps us to understand that site particularly well? More than one may apply, but just pick one here to explore in detail.

W 1-24 Architecture as a response to a rhetorical situation

Hauser, Gerard A. "Rhetorical Opportunities" In *Introduction to Rhetorical Theory*. Prospect Heights, IL: Waveland (2002): 39-60.

**RR 4:** What makes a situation "rhetorical"? What are the component elements of a rhetorical situation? What makes something a "fitting response" to a rhetorical situation?

M 1-29 Semiotics, rhetoric, & architecture; Paper proposal assignment explained

Jencks, Charles. "Rhetoric and Architecture." *Architectural Association Quarterly*, 4: 1972.

**RR 5:** Focus on Jencks' discussion of four types of architectural signs: Indexical, Symbolic, Iconic, and Compound. Look at his photographs, because they help to explain the sign types. Feel free to ignore the crazy charts ☺ Using the buildings of the Indiana University campus, please explain one of his four architectural sign types. Explain how the sign works, then describe how the campus building you picked is an example of that sign type.

W 1-31 Material rhetoric

Blair, Carole. "Contemporary U.S. Memorial Sites as Exemplars of Rhetoric's Materiality" In Jack Selzer and Sharon Crowley (Eds). *Rhetorical Bodies*. Madison, WI: U of Wisconsin Press, 1999. 16-57.

**RR 6:** What is Blair's specific definition of "rhetoric"? What does she mean by "consequences"? Using the bronze sculpture of Herman B. Wells in front of Wylie Hall and next to the Well House, explain one of Blair's "five questions" to ask of material texts. What does that one question help us to learn about the Wells statue?

M 2-5 Theoretical synthesis + Writing Workshop (Bring all your readings to date!)

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### **Unit Two: Conducting Research on Architectural Subjects**

What methods and research sources are most appropriate for the study of an architectural structure? In this unit our focus will be on improving your information fluency regarding architectural sources, including primary documents, images, archival materials, and a variety of databases. We'll look how to select sources, evaluate them, and optimally incorporate them into your writing project. To do so, we'll be joined by librarian and Director of the Wylie House Museum, Carey Beam.

W 2-7 Introduction to Architectural Research—COMPUTER LAB  
<<**Paper Proposal Due to Canvas by 11:15 today**>>  
Building Biography assignment explained



M 2-12            Conducting research on historical structures  
**Class meets at the Wylie House Museum education center**  
Wylie House Response Assignment  
*Read: "About the Wylie House" web link & "WHHSR" (Wylie House  
Historic Structure Report) in Readings folder*

W 2-14            Wylie House discussion  
**<<Wylie House Response Due to Canvas by 11:15 today>>**

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**Unit Three: Constructing the American Home: The Rhetoric of Domestic Architecture**

How does this most richly symbolic and emotionally charged icon of the American Dream operate rhetorically on individuals and communities? How do houses and their surrounding marketing materials embody and reinforce core American values? How have those values changed over time? How does housing make visible and reinforce the social & economic stratification of American society? Why are so many people choosing to wall themselves off from society in gated communities? What happens to democratic society and its citizens if we continue "forting up"?

M 2-19            Public & private spaces

Warner, Michael. "Public and Private" in *Publics and Counterpublics*. New York: Zone (2005): 21-63.

**RR 7:** Drawing on Warner's chapter, what are some of the differences between something "private" (a behavior, a conversation, a building, a space, etc.) and something "public"? Provide your own example of something that used to be considered private or "off limits" for public discussion, but now is not. Finally, in terms of buildings or spaces, how do we "know" whether they are private or public?

**W 2-21            MIDTERM EXAM—All readings and class discussions to date**

M 2-26            Constitutive rhetoric

Black, Edwin. "The Second Persona." *The Quarterly Journal of Speech* 56.2 (1970): 109-19.

**RR 8:** How does Black propose that rhetorical critics go about making "moral judgments" of rhetoric, and that rhetoric's authors? What is the role of the "second persona" in that process? Where, or how, can we locate clues in a rhetorical text about who the second persona is?

W 2-28            **In-Class Peer review of Building Biography:** bring a 75% complete printed draft (not on your laptop, printed). Draft + Peer Review = 1% of your grade.

M 3-5 <<**Building Biography Due to Canvas by 11:15 today**>>

Pullman, Illinois: The rhetoric of a company town (SKIM for today)

Smith, Cynthia Duquette. "Domestic Architecture and Industrial Utopia: The Rhetoric of Pullman, Illinois." 1999.

W 3-7 House in a box? Mail-Order bungalows

Smith, Cynthia Duquette. "Pieces of a Dream: Kit Houses of the American Arts and Crafts Movement." 2000.

**RR 9 (covers 3-5 and 3-7 readings):** At Pullman, Illinois, what are some of the ways in which the "second persona" (aka: the constituted subject) is shaped by the town's rhetoric? How are the ways mail-order bungalows shaped people similar to or different from what happened at Pullman? Do either of these case studies remind you of how homes are sold today? Why or why not?

M 3-12/W 3-14	Spring Break Week- No class
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**Unit Four: Case Studies in Architecture and Design**

Here we will explore a variety of built environments, their origins, and their role in shaping society and personal identity. How does a turn-of-the-century world's fair reverberate in contemporary city planning? How do the ideas we see in theme parks also show up elsewhere in society? Is that appropriate? Problematic? How can we make our built environment friendlier TO the environment?

M 3-19 The World's Columbian Exposition: "The White City"

**RR 10:** Spend 30-45 minutes researching the 1893 World's Columbian Exposition, held in Chicago, Illinois. Write a 2-3 paragraph overview about the Expo, particularly in terms of its architecture and design significance. Be sure to cite your sources!

W 3-21 Building Suburbia: Nostalgia and Futurism

Hayden, Dolores. Building Suburbia: Green Fields and Urban Growth 1820-2000. New York: Vintage (2004): Chapter 10 "Nostalgia and Futurism" 201-229.

**RR 11:** First, offer an overview of the chapter and its major components and arguments. Next, dig into at two of Hayden's concerns regarding the development types she explores in this chapter. Do you find yourself in agreement or disagreement with her? Why or why not?

M 3-26 **In-Class Peer review of Critical Method Paper:** bring a 75% complete printed draft (not on your laptop, printed). Draft + Peer Review = 1% of your grade.

W 3-28 <<**Critical Method Paper Due Canvas by 11:15 today**>>

Disney Architecture: The Art of the Show

Dunlop, Beth. "Main Streets." In *Building a Dream: The Art of Disney Architecture*. New York: Harry N. Abrams (1996): 117-129.  
[100% guarantee this is the EASIEST reading of the semester!]

M 4-1 Disney's town of "Celebration" Florida (part I)

**RR 12:** Spend 30-45 minutes online researching "Celebration" Florida. You can pull from Hayden's chapter, but I also want you to find your own materials. Look for town plans, images, demographic data, etc. Write a one-two page overview of the community based on this research.

W 4-4 "Celebration," Florida (part 2) Life-changing documentary screening!

M 4-9 The World War II Memorial, Washington D.C.  
Final paper draft explanation

Balthrop, V. William, Carole Blair, and Neil Michel. "The Presence of the Present: Hijacking 'The Good War'?" *Western Journal of Communication* 74.2 (2010): 170-207.

**RR 13:** For this response, begin with a one-paragraph overview of the article and what it wants us to notice about the WWII Memorial. Next, pose two specific discussion questions about the reading, suitable for use in class. Avoid yes/no questions, and instead encourage discussion of the article's argument, or *how* it is composed/structured/illustrated.

W 4-11 Sustainable Architecture

**RR 14:** Spend a solid hour learning everything you can about sustainable architecture: what it is, what its goals are, what methods are used, examples of buildings, etc. Write up what you've learned as your reading response. We'll collaboratively teach and learn about this topic in class. *If you find images or web pages you'd like to share, post their links in the Canvas Discussion Forum for "Sustainable Architecture!"*

M 4-16 **Final Paper Peer Review**—Bring a 75% complete printed draft of your (not on your laptop, printed). Draft + Peer Review = 1% of your grade.

W 4-18 Final paper presentations (10)

M 4-23 Final paper presentations (10)

W 4-25 <<**Final Paper due to Canvas by 11:15 today**>>  
Final paper presentations (5), OCQ time & Final Exam Review

<b>Final Exam Submission to Canvas by: 4:45 Monday, April 30, 2018</b>
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